/263 cont./

756 [346] He does not live in the village, but in a house apart, the dance house (Kχadóeti), where festivals are held and guests accommodated, and where women may not enter; he cannot speak to the latter, and for greater safety, not only does the master curer frighten the novice by telling him that the voices he hears are not those of women but of Karówi, but he slings his hammock across the door so that his disciple cannot go out in an unguarded moment.

[825] After a time the master and disciple go wandering about, and the latter, who has easily learned the language of Karówi, begins to speak the language of the jaguar. This is a sign that the initiation is nearly over; the curer gives him the cipó de cobra /caapeba/ (aʔukur-iokχu), the piahi candidate dies, becomes yamüra, and goes to the sky to present himself to Nakoeri.

776 825 Nakoeri, whom we already know, owns many domestic animals: araras, pombas /Columbiformes/, rolas /small Columbiformes/, jacus, jacucaca, mutum, maracaña, parakeets, parrots, toucans, araçari, anuns, chickens, tamanduas, etc. What these animals have in common, only a naturalist familiar with the Indians' way of thinking could state with any certainty. Some seem to have been chosen on account of the brilliance of the plumage, others for their early-rising habits, and others, finally, because of the fact that they disappear for a time, reappearing fatter, as though they had dwelt in greener pastures.

756 776 The differences between the curer and the common yamüra begin after death: the latter, as has been seen, climbs /264/ a cotton ladder; the disciple and master climb together, but how this is done is not stated.

When the piahi-he-ini goes to see the sky, the sky dwellers see him coming from afar; Who goes there? the yamüras say to Nakoeri; then Nakoeri appears at the door;

/260 cont./
114 informant. (3) Karl von den Steinen, on the other hand,

[113] 3. Capistrano de Abreu, "Os Bacaerys /The Bacairi/," Revista Brasileira, Year I, Volumes 3 and 4, Rio de Janeiro, 1895.

worked with several informants, and, what is more important in our opinion, personally visited Bakairí aldeas, (4) which

[113] 4. Karl von den Steinen, Durch Central-Brasilien /Through Central Brazil/, Leipzig, 1886; Unter den Naturvölkern Zentral-Brasiliens /Among the Central Brazilian Primitive Peoples/, Berlin, 1894.

[127] Capistrano did not do. These documents, studied comparatively, permit us /261/ to support the conclusions we expect to reach on Bakairí beliefs and customs.

197 The Bakairí belong to the Karaib /Carib/ linguistic
361 family. Their old aldeas consisted of large communal houses,
[342] ellipsoidal in form, around a square. In each house there
[592] lived from two to five families. In the center of the aldea
[344] there was a house, kadoeti, where the ceremonial adornments of the men were kept and where visitors were lodged. Access to the kadoeti was open not only to the men but to women
[346] and children as well. Attached to the kadoeti was a small
534 house, its entrance turned to the rising sun, where the flutes,
[784] buzzers or bull-roarer, and other sacred objects were kept. Access to this latter house was forbidden to women and children.

[P. 70-A]

	Houses	Men	Women	Children	Total
Rio Novo	6	16	19	20	55
Paranatinga	7	6	8	3	17
On Rio Batovi:					
First village	3	10	7	9	26
Second village	4	18	17	7	42
Third village	3	13	12	19	44
Fourth village	7	27	18	8	53
Total	30	90	81	66	237

By the time Max Schmidt visited the Bacairí in 1900–1901, the Bacairí settlement had diminished. On the Paranatinga he met 34 Bacairí and at Rio Novo, 60. On the Kuliseu River where Von den Steinen had visited four villages, Max Schmidt was able to find only two.

ECONOMY

SHELTER

While in the Xingú watershed the Bacairí lived in villages built on the banks of the Rio Kuliseu. A village (*utanári*) consisted of three to eight houses (*towisę*) built in a circle around a central plaza, *taséra*. The Bacairí house was a large communal building, oblong in shape, with rounded ends and with the roof thatching reaching to the ground. These large domelike buildings were occupied by three to five families.

In the center of every village there was a ceremonial or flute house (*kadoéti*) in which the men kept their ornaments and musical instruments and in which visitors were entertained. Men, women, and children are permitted to enter the *kadoéti*. Attached to the common house there was a smaller building, usually oriented in the direction of the rising sun, in which the sacred flutes were kept. Women were not permitted to enter this house, as they were not allowed to see the sacred flutes. The villages were connected by roads running along the river bank.

EQUIPMENT

In the center of each house there was a storage space (*jirâu*) where maize, manioc meal, and other foods were kept in gourd vessels (*káiko*). Cooking was done in a small shed at the back of the house, but food was eaten indoors. Around the walls each family had its hammocks (*amáka*) in which the people slept. Other furnishings of the house consisted of mats, baskets, clay pots,

534 nut hulls tied together and fastened to the ankles of the dancers. There were at least four kinds of flutes. The *emíni* flute was made from two pieces of soft sapling hollowed out and fastened together with wax and string. This flute was about 3 feet long with four finger holes and a separate mouthpiece. The *kanagéra* flute was made like the *emíni* but was shorter and had a different sound. Both the *emíni* and the *kanagéra* were sacred flutes of the shamans and were always kept in the sacred flute house connected to the *kadoéti* where they were played only at night so as to prevent women from seeing them. If a woman were to see one of these flutes, misfortune would befall her. When the sacred flutes were played there was dancing but no singing. The *tadánoa* was a bamboo flute made in five different lengths without finger holes and was not sacred. The *nokigóra* was made by fastening four short tubes of bamboo of different lengths together. It was played in pairs, one player answering the other. This flute was not sacred and could be accompanied by singing. In addition to the rattles and flutes, the Bacairí used highly decorated sticks or batons called *kadóapurí* in some of their dances.

536 535 Besides the flutes and the dances performed to their tunes, the Bacairí had songs and their corresponding dances which were not always accompanied by flute music; for instance, the *oríko* was a song and a dance performed with the decorated batons which could be performed at any time; the *pahoewáto*, another general song and dance which also could be performed at any time; the *yawaisári*, the corn song and dance in which neither the flutes nor batons were used; the *mahulawári*, performed during the house building ceremony without batons or flutes; and the *poinwáto*, sung and danced during the boys' ear piercing ceremony.

527 One of the most important ceremonial events of the year was the annual corn dance (*anjéist-abienlí*), which was performed when the corn ripened in the fields. The man who had the largest corn crop was the organizer of the ceremony. In order to have enough corn, the Bacairí usually planted special fields, the yields of which were used on this occasion. On the day before the corn gathering all the men went on a big hunt in order to have large quantities of meat ready for the feast. Early in the morning of the following day everyone went out to the fields to